

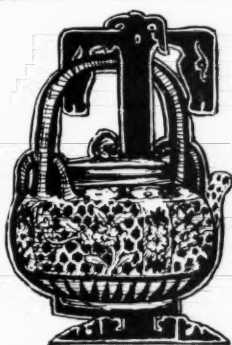


KERAMIC STUDIO

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THE editors receive many visits during the season from subscribers as well as from those contemplating subscriptions, and we are frequently asked if it is just the same to us if they buy each number from dealers or if it is better to subscribe directly with us. We would say that there is an advantage in being on our subscription list, and it certainly strengthens our position in regard to our advertisers.

This is the only magazine published devoting its columns exclusively to the *higher* branches of ceramics; its department for collectors is another valuable feature, therefore, it is the duty of every decorator and student to uphold it and to work for it until it is a well established factor. Many of the teachers and studios have formed clubs of twenty for us, and in that way the subscriber gets the magazine cheaper and yet at the same time his or her name is on our subscription list. We have the most encouraging letters both from subscribers and advertisers, but the larger our circulation the better the magazine and we are anxious to give a colored study every month, one a conventional *design* and the alternate month a naturalistic *study*. In our second year we have given much more than we did the first year and we want to go on and on, for "nothing succeeds like success."

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We are often surprised to find that there are numbers of ceramic decorators who do not take the KERAMIC STUDIO, while acknowledging its benefit to them and decorators at large. We wish we could impress them with the necessity of their fulfilling what is really a duty, i. e., to support the magazine by subscribing. The editors have been indulging in a labor of love and have conscientiously endeavored to help ceramic workers to the full extent of their ability. There has been a generous response from all directions, but many have not realized that the KERAMIC STUDIO needs the support of every china painter to become a permanent institution. We feel that as soon as they realize the necessity of their help, they will come forward generously, remembering that "The laborer is worthy of his hire."



CAULDON CHINA.

THE district of the Staffordshire Potteries is the seat of an art that has been carried by its inhabitants to a perfection not equaled in any other part of the world. It is, moreover, the home of an industrial population which has contributed to that excellence by the intelligence which has been brought to bear upon what is to-day, as it was thousands of years ago, essentially a handicraft, dependent mainly upon the exercise of individual skill, aided only by the simplest mechanical appliances. The manufacture of pottery has been pursued in this district from very early times. The historian, Plot,

writing, 1676, gives much curious information with regard to the art at that time when "there was an important trade done in the earthenware butter pots for the Uttoxeter market."

In 1715 there were as many as forty-three potworks in one parish, but these even of the humblest character. The oven was generally as now, conical in form, but diminutive in size, and enclosed within an extemporized casing called "hovel." There was an open pan in which the clay was exposed for sun drying, and a thatched shed or two served as the workshop and dwelling of the potter, who carried on his business with the aid of his wife and children, and occasionally with the further assistance of one or two laborers, the staff of workers rarely exceeding eight. Upon the mother or daughter usually devolved the task of carrying, in panniers, on horse or donkey back, the goods thus made, to be sold from door to door or at the country fairs.

Within fifty years after this time, Josiah Wedgwood was buried at Stoke, and the epitaph inscribed upon his monument there records that "he converted a rude and inconsiderable manufacture into an elegant art and an important part of national commerce." The further transformation is testified to by John Wesley, who, visiting the district in 1760 described it as being inhabited almost entirely by poor and ignorant potters. A later passage in his journal very graphically speaks of the whole face of the country having been changed. "In about twenty years, homes, villages, towns, have sprung up," he writes, and the country is not more improved than the people. This remarkable and rapid improvement in the moral and material conditions of the district and its population was largely due to the exertions and enterprises of the early potters, examples of whose productions are now much valued treasures in the collections of connoisseurs. Within the present century the development has continued without interruption. The little scattered hamlets extending along a road nine or ten miles in extent have grown into a group of towns, of which four are corporate boroughs, and which have a total population of 200,000. Their productions range over the widest variety, from the drain pipe and roofing tile to the richest mosaics, from the simplest platter to artistic works in porcelain, which are often worth more than their weight in gold.

Foremost among those early potters was found the name of Ridgway. As far back as 1774 (before George Washington was called from his home in Virginia, or the battle of Bunker Hill had been fought) the Cauldon works was established by Job Ridgway, and continued under the management and direction of himself and his two sons (John and William), for a great many years. Simeon Shaw in his "History of the Staffordshire Potteries" 1829, speaks of the great improvements made by the genius of the potters of that day, prominent mention being made of the Cauldon Place Works, when he says "That in 1821 was introduced a porcelain of bone body with a new glaze that surpassed every other kind then produced, and to its excellent quality were added entirely original models of the several articles of dinner and dessert

services, much resembling the beautiful ornamental pieces used for silver plate, with gadroon edge and tasteful appendages. On the table services first coming into market, the elegance of the vessels and excellent quality of the porcelain and stone china received general approbation, and obtained unprecedented preference. Other manufactures speedily followed their steps, and improvement fast succeeded improvement. In 1828 Messrs Ridgway again placed themselves at the summit of the scale of excellence in regard to their porcelain, which is certainly not excelled, if it be even equalled by any of the European manufactories.

To John Ridgway (Son of Job) belongs the principal credit in connection with these early productions at the Cauldon Factory. He was born February 1st, 1786, and died at Cauldon Place seventy-five years later. Another event worthy of record occurred during his connection with these works, viz., his visit to London, when he became to Queen Victoria what Wedgwood had been to Queen Charlotte, "Potter to her Majesty." One year before his death the style of the firm was changed to T. C. Brown, Westhead, Moore & Co., they being the purchasers of the business.

The productions of this firm have not always been spoken of under the short title of Cauldon, or they would be even more widely known than they are. Indeed, it is but a few years ago that Messrs Moore (Managers), yielding to the opinions of friends and clients adopted the name of Cauldon (registered), for all goods made at their factory. This fine English porcelain is not like most French or German bodies, a "felspatic" body, but is a "bone china," and is in the highest degree translucent and of delicate texture and carries a rich, luscious and transparent glaze. The excellence in this department may be attributed first to the quality of the glaze, next to the quality of the colors and to their perfect agreement and adaptability to the glaze. This same glaze, pure as crystal, contributes also the success of the decorator and enables him to produce the richest and most dazzling effects. In the clearness of the glaze, its creamy tone and velvety touch, in the acme of brightness of the ground colors (like enamels), Cauldon china may be said to have followed more closely than others the traditional decoration of porcelain.

Many will remember the remarkable display at the World's Fair in Chicago, especially the Shakesperian center and the Evangeline plates, all painted by Boullemier (lately deceased). One missed their display at the Paris exhibition, but visiting their works at Stoke-on-Trent, one was fully repaid by seeing the most exquisite examples of elegant tableware that can be produced. There was a set of plates, portraits of celebrated actors and actresses in Shakesperian characters. These were only recently painted by Boullemier and of course are very valuable. They were destined for an American house. (Boullemier has decorated for other potteries, the Minton and several others).

Sieffert is another famous decorator who has a distinct style of his own in painting fruit and flowers.

In the next article mention will be made of the Cauldon special services.

In the show rooms at the works are to be found magnificent specimens of the potter's art as well as the brilliant effects of the decorators. There are some vases richly modelled in various forms deserving all praise; there are two vases on a stand, which have been subject to different decorative treatments from anything hitherto mentioned. One is a flat-sided vase, richly modelled with dragon handles in vellum ivory, with semi raised gold plants and grass painted in various

colored gold. The other is an oviform vase, with fluted neck and ram's head handles. The ground is a very rich ivory, with chrysanthemums and poppies splendidly finished in gold. There are many other vases, on some of which are cameo decorations. There is a five o'clock tea set decorated with suggestions of the growing, gathering and drinking of tea, which is interesting. There are many rich plates, some of them representing the old Dresden style, which has its peculiar fascinations. There are many specimens of Bernard's game subjects, in which he especially excels.

Besides M. M. Boullemier, Sieffert and Bernard, the aid of the following artists have been called into request, viz: Messrs. J. Nalley, Birbeck, Leger, S. Pope, F. Hillman, J. Ellis, H. Steele, J. Bratton, W. Taylor, C. Harrison, F. Capewell, C. Copson, J. Dutton, C. Robey, G. Nixon, E. Palmer and E. Davis.



VASE—CONVENTIONALIZED FLEUR DE LIS

Adelaide Alsop-Robineau

THIS design is suitable also for a water pitcher or stein. For the vase use Green Bronze 10 with Gold, half of each. For the next lighter section add still another half of gold. For the top use gold alone. Paint the Fleur de lis in lustres, using light and dark green for the leaves, violet for the flowers, with orange and yellow for the yellow part of the petals. Outline in black or gold.

Or, make the background different shades of brown, using Meissen Brown and Yellow Ochre, tinting the top with Yellow Ochre alone. Paint the leaves in greens and the Fleur de lis in yellows shading into ochre. An outline in dark brown may be added or the outline omitted entirely.

FLEUR-DE-LIS

Leta Hörlocker

THIS flower admits of a large variety of treatment in color and design, it can be so attractively adapted to both naturalistic and conventional treatment. "The family name is from the Greek for Rainbow, on account of the rich and varied hues of its members." It was selected by Louis VII as an emblem of the Royal House of France. Both in form and color it is one of our most stately flowers.

The drawing given was from the purple, viz.: Pale greyish blue violet tones in the over-arching petals, with darker and richer tones of violet in the recurved sepals, which have more velvety appearance.

Fry's violet shades give excellent results for color—Violet I and II, Royal Purple, and Copenhagen Blue.

The anthers which follow the centre of the recurved sepals are yellowish—Lemon Yellow, Albert Yellow, Sepia Brown.

Lay the colors as well as you can for first painting. Keep the technique and quality of color as free from retouching as possible. Fill the brush well with moist color, not thin color, so that it may flow freely and thus avoid repeated strokes over the same place. This is what produces the wooly effects so undesirable in purple.

Be careful to thoroughly grind and prepare the color before beginning to paint. All of these paints need a little more grinding so they may be free from absence of grains.

The foliage is of the nature of the fresh grey greens of Spring. Keep them warm, and not cold and crude, so they may harmonize and not detract from the beautiful color of the flower.



APPLICATION OF ORNAMENT

A. G. Marshall

TWELFTH PAPER, COLOR CONTINUED.



HERE are two principles of coloring equally valuable to the decorator. One seeks its effects through closely allied tones, the other by means of strongly contrasting or complementary colors. Harmony is more easily attained by the first and brilliance of effect by the last. One also easily lands in monotony by adhering to the former principle, and in discord by the latter. For effective treatment in monochrome or tones nearly related the design must be especially distinguished, by either boldness or refinement in conception and drawing, or strong contrasts of light and dark if brilliance is wished. While an equally meritorious design is desirable for carrying out in contrasting colors yet it is not so absolutely essential, as skillful handling of striking colors may give interest and effect to a tame drawing.

The mutual influence of colors in juxtaposition must be understood and carefully considered in any scheme. The more refined harmonies are the most easily disturbed by a false note, little deviations from perfect tone rendering the whole effect as disagreeable as a dash too much of salt or acid disturbs a delicate salad, while the same variation would hardly effect a scheme in strong contrasts, which within reasonable limits can be spiced this way or that, as freely as a rich pudding. Every tint tends to throw something of its complementary color into its immediate surroundings. The degree to which this result is produced may be readily determined by some simple experiments. First paint a row of spots of brilliant colors on white paper. Fix the eyes a minute or two on the central spot, then look an inch away on the blank paper. A row of quite strongly colored spots will appear, each being the complementary tone to the corresponding painted spot. Of course this effect is "all in one's eye —" but, for that matter, so is every chromatic effect whether produced by paint or some other means. The sensitive fibers of the retina which have been impressed for a time by the light rays from any color become temporarily somewhat less sensitive to that color, and when turned to receive the rays from an object reflecting white light, which is composed of all the colors, less of the color just seen is recognized and its complementary (or what it would require added to it to make white) becomes in a measure visible.

Another experiment is to paint circles or squares an inch or more across in strong colors, leaving a small white spot in the centre of each. The white will appear tinged with the colors complementary to the enclosing spaces, in every way they can be looked at. A third experiment is to mix some black and white to a neutral gray about the depth or "value" of the color spots last painted. With this cover the white centers. The gray will appear dull green on the red, bluish on the orange, purple on the yellow, red brown on the green, etc.

The influence of colors upon the complexion, favorable or the reverse, so well understood by most women, is another and more familiar illustration. This principle is constantly taken advantage of by fine colorists, both decorative and pictorial, and effects produced which would be unattainable without its consideration.

The greatest care must be exercised with combinations of warm and cool tints. The most violent chromatic opposition and stiffest chromatic discord possible are formed by primary blue and orange. Primary red and green are next in harshness, and primary yellow with purple somewhat less so. Yet there are certain ways of managing strong and frank discords in color, as in music, which result in great brilliance of effect. It is the slightly-off-color-ness, like the note a little out of tune, that is so disagreeable to a cultivated sense. Combinations of tints all warm, all cool or all neutral are much more easily kept in harmony than warm and cool together; and yet as easily become monotonous and infective. The course to success in color lies between the rocks of crudity and discord on which bold but untrained colorists are liable to shipwreck, and the shallows of flatness and weakness on which the refined and modest decorator is likely to find himself stranded. Whichever way one's evil tendency lies should be discovered and more or less of an opposite style cultivated.

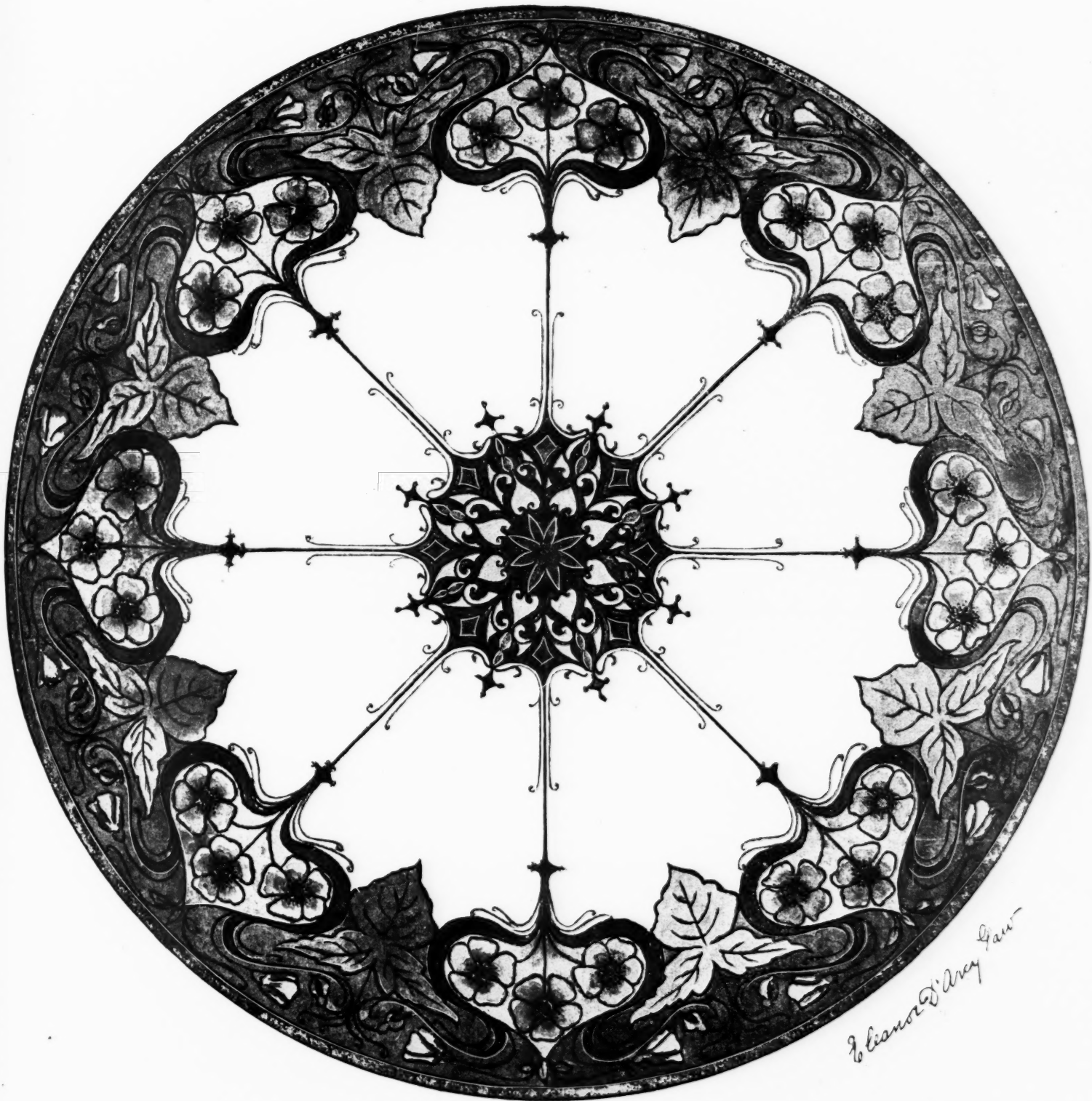
In putting together two contrasting colors there must be a marked difference in shade value and also in the amount of space covered by each, otherwise a very poor and disagreeable effect results. Strong contrasting colors placed side by side often produce a painful, dazzling effect. They are almost sure to do this if about the same in depth. If for any reason it is desirable to use such tints, outlining with black or gold will obviate the dazzling.

Strong, that is, primary or nearly primary colors when used in combination are best kept to small spaces amidst broader spaces of broken or less intense tones, so that their value will tell like gems.

DESIGN FOR MAYONNAISE BOWL—MABEL C. DIBBLE



THIS simple design is exceedingly effective in red, gold and white. The entire design should be outlined in red—Capucine Red and Deep Red Brown, equal parts. After firing, fill in every other panel (there were six panels in the original) with the red, using either a little anise oil to make it flow smoothly, or Balsam of Copaiba and lavender oil—do not pad it at all. In the white panels make centers of flowers red and touch all up with a few red lines as in design. All bands where dots are, make solid gold, allowing the little four petal motif to show up clear and white, outlined in the red.



Eleanor D'Arcy Gaw

DESIGN FOR PLATE—ELEANOR D'ARCY GAW

TINT center of plate and background of heart shaped ornaments in border, ivory yellow. Ground of border Deep Blue Green with $\frac{1}{3}$ Apple Green added, flowers a dull pink, made of Capucine Red with a touch of black. The leaves and balance of design brown. Use Meissen Brown with a little black. Outline in black and gold.

HERALDRY IN DECORATIVE CHINA.

L. Bond Mason.



THE wave of interest in genealogical research in the United States which has recently swept over the country, introduces a new feature into our decorative china. The same spirit that has caused the various patriotic societies, founded during the last decade, to mark the spots where deeds of heroism were enacted by the founders of the nation, has awakened in the individual members a pride for their respective armourial bearings. Special sets of china have been decorated with the family escutcheon. Heraldry is already a recognized branch in American Keramics.

The earliest specimens of heraldry are those found on the ancient pottery of Greece, although at that period, heraldry had not developed beyond a tentative system. It did not become the intricate art with which we are now acquainted until near the close of the eleventh century. It flourished at its height during the crusades and tournaments. The pottery of the Egyptians, Assyrians and at a later date of the Greeks and Romans, was often ornamented with heraldic devices. It is not, however, until the fourteenth, fifteenth and sixteenth centuries that we find any specimens of porcelain with armourial bearings properly emblazoned. There are several fine examples of these periods in the British Museum. A Majolica jug of about 1520, which bears a shield with the arms of the Medici Family, the Yoke of Pope Leo X and the *mystis impresa* of his brother and several repetitions of the motto. A plate by Maestro Giorgio with the Vitelli arms. One of the handsomest illustrations among early examples of heraldry in decorative china, is an Hispano-Moresque dish, about the fourteenth century, executed in colors with the designs of that style, and in the centre is emblazoned the arms of Castile and Leon and Arragon, without crest or motto.

The practice of decorating porcelain in England with coat armour came into use in the latter part of the seventeenth century, though it did not develop into a fashion, which is still in vogue, until a century later. It was the taste at first to draw the shield and crest rather small without the mantling, leaving the rest of the dish plain, with the exception of a simple design in keeping with the arms, around the outer edge. The best example of this is in the Lowestoft ware. Oftentimes the decorations consisted of only an escutcheon on a mantle, bearing the initials of the owner and some capricious emblem to represent a crest were used, probably by those having no legal right to coat armour. A service of Lowestoft of this style, probably made for an American, can be seen in the Marquand collection, gallery 24, at the Metropolitan Museum. During the reign of George III it was the custom to draw the escutcheon extremely large, so as to fill the entire center of the plate. The rest of the surface was covered with an elaborate design, sometimes with heraldic devices to correspond with the shield displayed and quite as often with some fantastical design of Chinese origin. This elaborate manner of decorating porcelain with armourial bearings was kept up in England until the reign of Victoria. In France at the same period heraldic decorations were severely plain and simple, such, for instance, as some of the services of the first Napoleon. In Germany the style was even more elaborate than in England and a like style prevailed in Italy, where often, as many as thirty shields were used to decorate one pitcher. This exaggerated style with its minute details and bright colorings is effective at a first glance.

George III. of England aroused a new interest in decorative heraldry as applied to porcelain in 1786, on the occasion of his fourth son, Prince William, being created Duke of Clarence and St. Andrews, taking the order of the Thistle. The king gave an order for a special or dress service to be made with armourial bearings, in honor of that occasion. This inaugurated a new fashion for a special dress service with the family escutcheon, to be used on occasion of the owner being the recipient of some new honor or other state function. The vogue was not only followed by other royal families of other countries, but also by the wealthier members of the nobility and gentry of England.

The design of this first set is made up of panels formed by the ribbons of the orders of St. Andrews and the Thistle, in which are sprays of the rose and thistle. In the centre are the arms of the royal owner, (which at that time included those of France, emblazoned in their proper tinctures. This order was filled by the Royal Porcelain Works at Worcester, which also executed similar services for the Emperor of Russia in 1814, Lord Amherst in 1823, when Governor-General of India and in 1823, on the occasion of William the Fourth ascending the throne, another equally important order was given.

Many of the noted flower plaques made at the Bristol factory in the latter part of the seventeenth century contain armourial bearings. The same works executed the famous tea-service designed by Champion, who presented it with his wife, to Mrs. Burke on November 3, 1774, the day of Burke's return to Parliament from Bristol. The service is well designed and is emblazoned with the arms of Burke impaling Nugent.

Since the accession of Queen Victoria, china decorated with armourial bearings has become much simplified and the over-elaborate patterns of the three preceding reigns are now considered in bad form. At the present time small escutcheons, or even the crest, alone, or monogram with a coronet are preferred. In America, however, where the art is new, more elaborate patterns are employed.

Orders for services with coat armour were filled in both China and Japan and at as early a period as the beginning of the eighteenth century. In the history of King-le-tchin there are numerous mentions of porcelain made for European markets. In 1712 large purchases were ordered by Canton merchants doing business in Europe. It was probably a desire for novelty that caused members of the European nobility to have their family shields emblazoned on Chinese porcelain, and surrounded by Chinese patterns. There are thirteen plates bearing the arms of cities and guilds in the Gardiner collection of Chinese porcelains now on view in the Metropolitan Museum of Fine Arts.

The heraldry of China and Japan seems never to have passed the elementary stage. Agreeing with Guillim, however, that "arms are tokens or remembrances signifying some act or quality of the bearer," both nations can lay claim to possessing the science. They have their badges and ensigns which they carry woven in their flags, and we find the same symbols in the decorations of their porcelains. These devices are of a simple order, often only a flower without stem or bud.

It has only been of recent years that Americans have become interested in heraldry as applied to porcelain. Previously, with the exception of a few private services and sets of plates made in England, this special branch of art cannot be said to have held a place in our country.

In the early part of the present century many families had their coats of arms emblazoned on plates to be used as ornaments. Many such specimens can still be seen in the

reception rooms and parlors in some of the smaller towns in Pennsylvania, New Jersey and neighboring Southern States. The feeling against England was so strong during the first years succeeding the war of 1812, that the pottery manufactured in that country found but a poor market on this side of the water. It was then that some of the more advanced manufacturers conceived the idea of decorating their wares with scenes from important events in America's history. These plates met with a success and were easily disposed of to

the American trade. They were all in dark blue and were confined at first to mugs, bowls, pots and pitchers. Later plates and platters became popular when decorated in the same patterns. Then T. Mayer, supposed to have been the son of Thomas Mayer of the Dale Hall Works, executed several platters bearing the arms of the original thirteen States. Only specimens with arms of part of the States are now extant, and they are held at a high price. It was also a fad at that period to have pitchers with the arms of the United States emblazoned on them.

China painters who are obliged to take up the study of heraldry in order to fill orders with armourial bearings, will find Clark's "Introduction to Heraldry" the best aid to the student. This work was originally published in 1854 and has been revised and has since passed through several editions. The arms and crests must always be emblazoned correctly with their proper colorings. The surrounding designs, however, can be made to suit the fancy of the artist. All authorities prefer to have the patterns in keeping with the escutcheon and made up of heraldic devices. The porcelain when tinted should always be done in a neutral shade owing to the various colors usually found in the shield. The dress service made by the Royal Worcester Works for King George III. lost much of its beauty by the colors not blending. It unfortun-



ately happens some times that the party for whom the order is filled has his own ideas as to the designs to be employed, and as it seldom proves that he is either an authority on heraldry or an artist, the painter is handicapped in producing a harmonious result.

Several services lately painted for private families in New York, have given a different escutcheon on every piece. Representing the armourial bearings of the different families from which the owners were descended, making a pictorial pedigree and a handsome and costly order. A set of twelve plates was lately decorated by one of our best known artists, each plate bearing a different shield, and the twelve showing the female branches back as many generations. It is impossible, according to the laws of heraldry, to quarter any arms with the paternal shield, except in case of a marriage with an heiress. This idea of giving the coat of arms of the several female branches by themselves and on separate pieces, is both artistic and unique and can claim to have been originated in America.

The china decorator who has taken up this line of work is often confronted with orders for china with coat armour by persons neither possessing or having any right to any. An amusing incident of this kind recently came to the notice of the writer. A man of considerable wealth in one of our large cities, with no other endorsement with which to recommend himself, proposed to a gentleman of one of our oldest families for his daughter's hand. Mr. X. politely refused the offer and supposed the matter was at an end. A few months later, however, the X. family were surprised by invitations to a smart social function to be given by the man of wealth. The X. family, in good will, attended. During the evening the host took special pains to show the X.s some of his recently acquired porcelains and among others, one set he had had painted, he had explained, with his own coat of arms. The X.s were both astounded and amused to find themselves gazing at an exact duplicate of their own armour service, no detail had been changed, not even the arms. It was not until some weeks later when the one time host renewed his suit for the daughter's hand, and elaborated on his own good descent, not forgetting to mention the arms, which he presumed they would remember to have seen when at his home, that he was enlightened as to whom those same arms had at one time been granted. It is probably needless to add that the man of wealth is still a bachelor, nor that the china artist has not had any more orders for armourial sets.

Illustration—According to the rules of heraldry the arms on the cup would be emblazoned as follows: Vert, three bars wavy gules, over all a double-headed lion rampant or. In English they would be described as a green shield, with three, red wavy bars, on which is a gold lion with two heads, standing on his hind legs. It is said that the original arms granted bearing a lion with two heads, was owing to the bearer having served two princes, each bearing a lion rampant on his respective shield, and in that manner the grantee did homage to both. The helmet is that of an esquire and is painted to represent steel.

The mantling, or what most artists would term the scroll, is now an ornamental foliage-work used to decorate arms when painted and is the only part where the artist is privileged to display his own fancy and originality. The mantling generally takes its colorings from the two principal tinctures in the shield. The one in the illustration should be painted green and gold. Originally the mantling was a head dress worn in the time of the crusades and tournaments as a protection to the helmet, and its ragged appearance is supposed to be due to the service through which its owner has passed on the field.

The two lions' gambes erased, the dexter surmounted of the sinister or; are two fore-legs of a lion having the appearance of having been torn from the body, the right one over the left, all in gold. These, as well as the lions' heads on the saucer have nothing to do with the arms and are only used as designs in keeping with the shield. The heads are gold with red tongues.

In water colors the illustration would be treated as follows: Shield, Winsor and Newton's Hooker's No. 1 green. The three wavy bars in Vermilion, the lions, shell gold shaded with Vandyke brown. Helmet, white, Prussian blue and Sepia. Mantling, green and gold. Lions' fore-legs and heads all in gold, save tongues which should be vermilion.

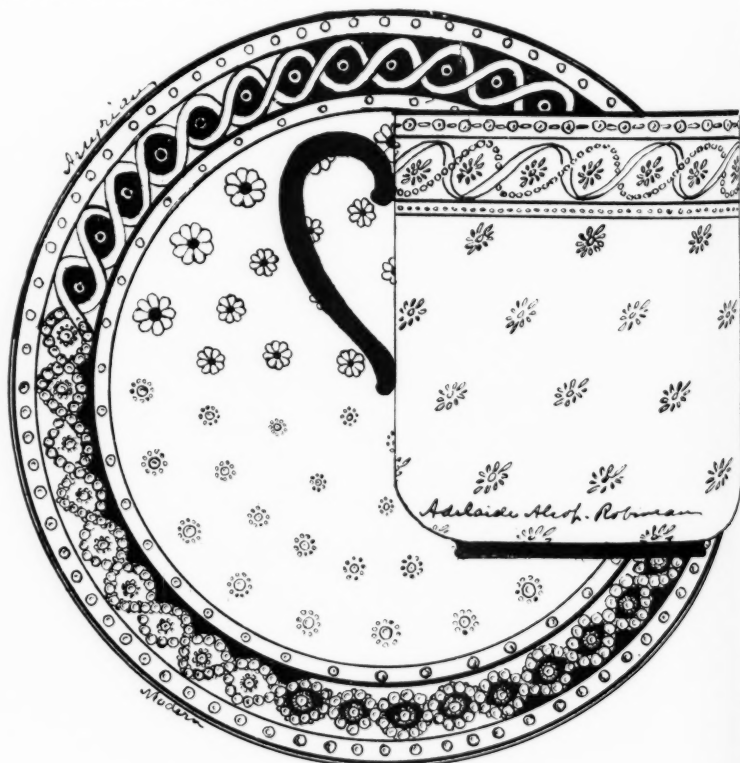
MODERN DESIGN

Adelaide Alsop-Robinson

THE cup and saucer illustrates how simply an original design can be evolved from Historic ornament by anyone who will take the trouble. The upper section of the saucer has an Assyrian design pure and simple. This might be used in flat colors and lustre, outlined either in gold or black. The colors to use are dark blue, orange, and a touch of green or red in the small ornaments.

Now by simply introducing jewellery the entire character of the design is changed without a single change in the design itself. This treatment might be carried out in alternating bands of white and blue or green or pink enamels, using the same colors in the other jewels and making the background gold or any harmonizing color, or leaving it white.

To change the character still more, while keeping the same general lines, we introduce the aster as an ornament and make the twisted bands of alternating ribbon and jewellery. The asters may be painted violet, blue or pink; the ribbons in flat or raised gold or color; the dotted lines in raised gold or enamel to harmonize; a color can be used in the background of the border if desired.



Assyrian and modern design



L. SOLON

THE few illustrations which we publish of L. Solon's work scarcely give the conception of its delicacy. By far, he is the most celebrated decorator with the *pate sur pate*, or paste over paste. He has imitators and even a protege, Antum Berles (who is the nearest approach to him), but none equal him. He decorates now entirely for the Minton factory, although during the Second Empire he was a decorator at the Sèvres factory.

His work resembles the cameo, for as the white enamel is built upon a darker enamel, he models the figure in such a way that the under enamel or paste shows through the white, giving the figure a most delicious transparency.

These two vases are worth six thousand dollars each, and as Solon is now an old man, the value will of course increase as the years roll on.



LEAGUE**NOTES**

The STUDIO went to press last month while we were awaiting Mrs. Wagner's list of League awards. The list has arrived, but in no way does it differ from the list already published.

In a report made by Mrs. Wagner in August, she states that by means of the new small case which the League had made, she has been able to overcome the unsatisfactory lighting of a portion of the exhibit, the new case being of such proportions as to admit of its being placed in a good light.

In answer to a request for information regarding the interest of Exposition visitors in our display, I cannot do better than to give you such evidence as the League has in its possession. We have received the cards of Commissioner-General Peck and Mrs. Peck, Mrs. Potter Palmer, Mrs. Susan Gale Cooke, Mrs. Wm. Cheney Manning. These cards bear expressions of admiration and appreciation.

Mrs. James Alfred Baedin of Salinas, Cal., and Miss Octavia William Bates, A. B. L. L. B. of Detroit, have enthusiastically expressed their interest.

Mrs. John B. Trebor of Cincinnati made many visits.

Hon. Norton P. Otis, President of the New York State Commission, was pleased with his visit and requested a report for New York. This has been sent to him.

Art Critic Edward A. Leopold and wife, Earl's Court, London, were, they said, most favorably impressed.

Mr. Herbert E. Butler of the *London Art Journal*, has photographed one exhibit and will publish cuts in his journal.

Mr. Frederick Hancock of the Doulton exhibit is enthusiastic in his praise.

Mr. Frederick W. Sandberg, sworn expert official of Oak Park, Chicago, considers our exhibit a very fine one and that our next will bring us a gold medal.

Mr. Robert Erskine Ely of Cambridge, Mass., expresses himself much pleased.

Mrs. Sewall, President of the Women's Congresses of the World, Mlle. Camille Vidart, Recording Secretary of the International Council, Mrs. Allen with Doulton, Burslen, staff, and Mr. Henry Dumay of the *New York World*, have given testimony in print of their favorable view of our work. To continue this list of visitors whose commendations are reaching us each week would not further strengthen opinion as to the interest we have created. Several cards contain requests for information as to the manner of admission to the League, and how to organize clubs and enroll with the League. One interesting request is from a seminary in Honolulu.

Miss Montfort sends us to-day a letter from Mr. Paul Blackmar, Director of Affairs. For many weeks Miss Montfort has been making strenuous efforts to obtain estimates of the cost of transportation from the Exposition grounds to the railroads, and to provide in advance for packing and shipping. Mr. Blackmar's letter shows conclusively the futility of depending upon any calculations which might be made. The following extracts from this letter will give some little idea of what our representative will have to cope with.

"It is in my opinion that it will be impossible to handle anything out of Paris except by people who are immediately upon the spot. There is no fixed price for the cost of transporting goods from the Exposition to railroads. It is invariably a matter of bargain.

"I would again desire to say that it would be utterly impossible to make any estimates or calculations of any sort which will be in the least to be depended upon."

Our experience getting into the grounds, unpacking and

installing bears this out. All estimates in every direction failed. The cost is much greater than anyone had estimated, and the delays and annoyances and troubles were beyond anything I can make any one understand who was not on the spot and trying to get work done. I would not dare to commit myself on an estimate to anyone and do not feel that I could advise you or anyone else to do so.

The course of study under the direction of Miss S. G. Keenan, 5,550 Hays Street, Pittsburgh, E. E., Pa., is ready for distribution. The majority of the enrolled clubs are represented upon the Educational Committee.

October Advisory Board meeting held October 9th at the studio of the Vice-President, Mrs. Leonard.

Notes of September meeting omitted on account of pressure of clerical work.

MRS. WORTH-OSGOOD, President.

CLUB**NEWS**

The New York Society of Ceramic Arts will hold its annual exhibition and sale at the Waldorf-Astoria, beginning Nov. 26th, and lasting three days. Later on the Society will exhibit at the National Arts Club.

The Indianapolis Club will give an exhibition October twenty-second.

A meeting of the Jersey City Ceramic Art Club was held Oct. 1st at the residence of Mrs. Dressler.

Miss Horlocker was the critic of the day and gave the first award to Mrs. Erwin, and to Mrs. Barney honorable mention.

In water colors, Miss Post received first award and Mrs. Ehlers honorable mention.

At the close of the business meeting Miss Horlocker gave a lecture with illustrations on the principles of decoration, showing how flowers can be used in conventional ornament, and impressing upon the Club the necessity of the study of historical ornament.

The members are taking up the study of decoration in a serious manner this winter, and the KERAMIC STUDIO congratulates them.

**IN THE
STUDIOS**

A special exhibit of portraits was given in September at the Cincinnati Art Museum by Mr. William V. Schevill, a native of Cincinnati, who has studied in Munich, and is now giving his attention to portraiture.

Mrs. Howard A. MacLean has opened a studio at No. 250 West 88th street.

Miss Anna Riis is still the inspiring instructor in ceramics at the Cincinnati Art School.

There is much interest in the underglaze work, and Mr. Volkmar will probably have a class this winter of the best workers. There is no reason why there should not be an enthusiastic club to develop the best talent. Mr. Volkmar has given this great opportunity to students, and there should be much appreciation of it.

Mrs. Fanny Rowell gave a studio reception Oct. 6th. Her entertainments are always unique, (as is her work) and one likes to be present.

Miss Montfort is now in her studio and her many friends will be glad to hear that her health is restored and that she returns from her vacation full of her old time energy. She has added a number of good colors to her already extensive list.

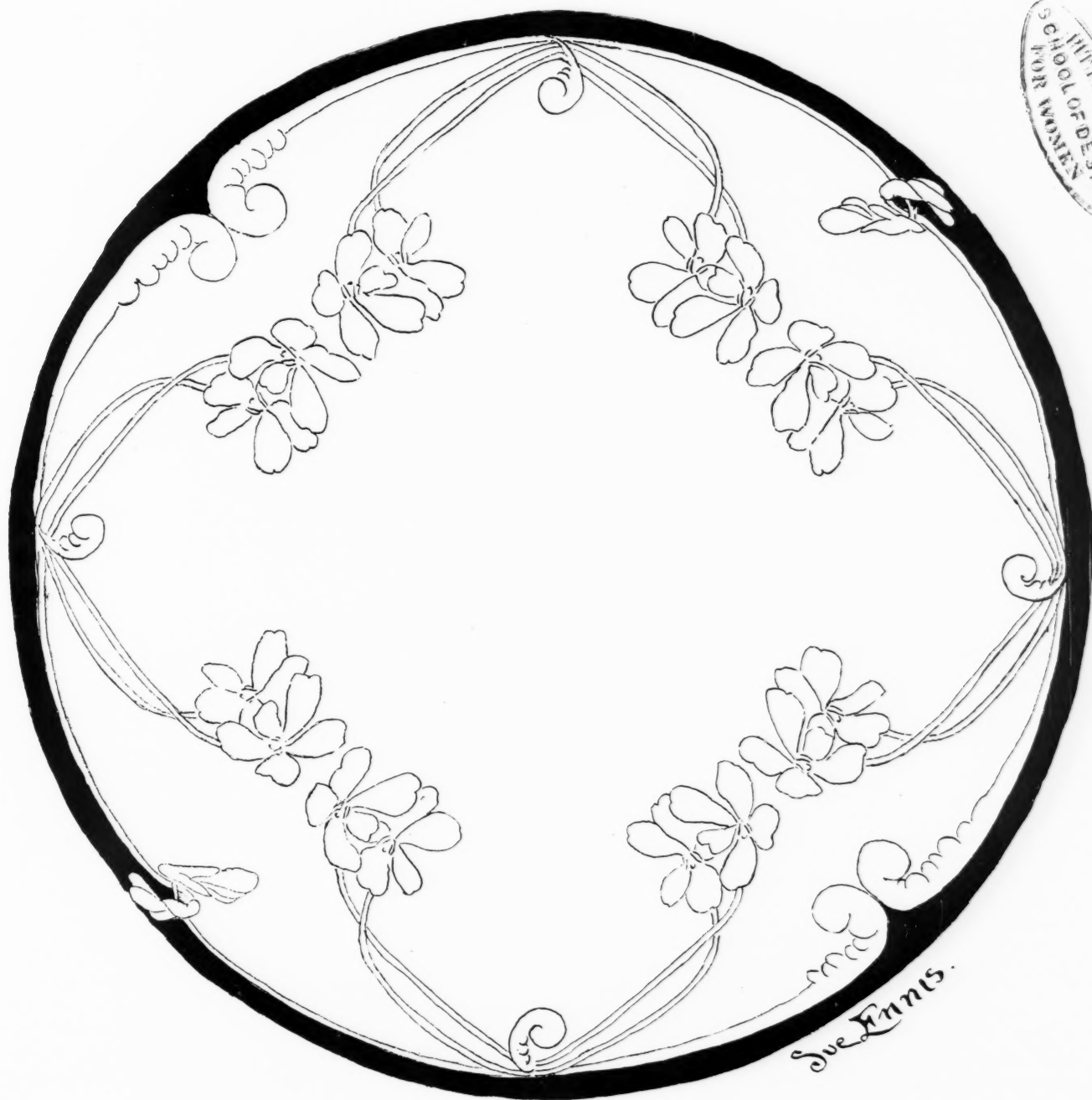
Mr. Chas. Volkmar has an exhibition of his ware at the Pratt Institute, Brooklyn. It is now open to the public. We call attention also to his classes in underglaze at Mrs. Robineau's studio.

A State School of Keramics has been established at Alfred, N. Y., under the direction of Mr. Charles F. Binns, late of the Trenton Potteries and formerly of the Royal Worcester Porcelain Works, England. This is the second school of its kind in the United States, and should be of great benefit to students of Keramics. The K. S. will try to give further details later.

IN THE
SHOPS

Lachenal is sending over from France some beautiful designs in underglaze. They are exceedingly harmonious in color and very decorative in effect. There is scarcely any glaze to his ware, giving rise to the assertion from potters that acid is used to dull the surface. There are several fine specimens of Solon's work in our museums and better shops throughout the country.

Plainer china for decoration is much more popular now, showing that decorators are becoming better educated in the selection. Lustre decorations are on much of the new ware, but in most cases the effect is excessively tawdry.



VIOLET DESIGN FOR PLATE—SUE ENNIS

P AINT center of background in Ivory Yellow growing to Canary Yellow near the design. Space between the violets and the border to be of thin tone of Yellow Ochre

and Ivory Yellow or Canary and Yellow Ochre. Work out design in natural colors rather flat and outline in Gold. Edge of Gold.



WOODBINE DESIGN FOR JAR—EVA MACOMBER

THE centre leaf in large cluster should be painted with Pompadour, Yellow Brown, Blood Red and Finishing Brown, with a touch of Albert Yellow modified with Brown Green on lightest part; the right hand one should be greenish, Moss Green and Brown Green on upper edge, shading into Pompadour and Blood Red, with touches of Blood Red and Finishing Brown on darker side. The remaining leaves of principal cluster are Yellow Brown, Brown Green, Blood Red and Finishing Brown. The shadow leaves are painted principally with Blood Red, using a little Brown Green on two upper

leaves in largest spray, and a little Copenhagen on very small leaves. For principal berries use Violet 2 and Black, and Copenhagen and Black for shadow berries. The stems are Blood Red with touches of Brown Green and Finishing Brown. The background is very dark at top, Blood Red, Brown Green, Shading Green and Dark Green, running into Moss Green, Pompadour and Yellow Brown at base. Strengthen everything for second fire, and for third fire if necessary. Parts only of the cluster on other side are given in design. An arrangement of five leaves in the spray will readily suggest itself.



"LISTENING TO THE NIGHTINGALE" (BODENHAUSEN)—ADELAIDE ALSOP-ROBINEAU

THE background of this picture makes a most interesting study in landscape. One's own fancy can be given rein, but we suggest that the prevailing tone be a tender grey varying in tone from violet to green. The colors being somewhat stronger in the foreground. Use Apple Green and Carmine to make a grey for general use, then for the sky add Deep Blue Green, Pompadour, Albert Yellow, shading from the blue, through red to yellow at the horizon.

For the trees, Finishing Brown, Violet of Iron, Deep Blue Green, Yellow Brown and Royal Green, making the distant trees violet in tone, the nearer ones browner and greener with

a little of Yellow Brown in the large tree. These colors will suffice also for the foreground.

The water should be a reflection of the sky, a little lower in tone and with touches of the tree colors in the reflections.

The flesh treatment is given in the September number of KERAMIC STUDIO. For hair use Yellow Brown, Finishing Brown, and a little Cool shadow. For the drapery use the grey already described if white is desired, adding a little Violet of Gold in deepest shadows.

If color is desired in drapery, model first with grey and work the color over in second fire.



ROSE-BACK SOUFFLÉ PLATE
(YANG TCHING) (FAMILLE ROSE)
FROM THE "GARLAND COLLECTION"



REVERSE OF THE PLATE
ENGRAVED FRET DESIGN ON ROSE
SOUFFLÉ GROUND

OLD CHINESE PORCELAIN



FROM his study of early Chinese books, Mr. Stanislas Julien concludes that porcelain was invented in the dynasty of Han, 185 B. C. to 87 A. D. Between this period and the dynasty of Thang (A. D. 618), mention is made at different times of vases made for the Emperor's use, especially of some blue porcelain called N'geou (A. D. 265 to 419) and of the famous green vases called Lou-tse (A. D. 581 to 618). It is probable that all these early products were a sort of pottery made of earth and stone and glazed, and not the true porcelain. All doubt ceases with the product of the Thang dynasty (A. D. 618 to 907), as vases are described as of a white color and graceful form, solid and thin and of sonorous sound. This porcelain was called "Yao" to distinguish it from the former "Thao."

In the period of Hien-te (A. D. 954), the Emperor gave his family name of "Tch'ai" to the hard paste porcelain which was also called "Imperial porcelain." The authors describe it as "blue as the sky, brilliant as a mirror, thin as paper and resonant as a musical stone of jade." It was also distinguished for its fineness of texture and crackle. This porcelain called "Tch'ai-yao" was so much prized in after years that fragments were set in gold and worn as personal ornaments.

At the beginning of the Sung dynasty (A. D. 960 to 1260), lived the famous Tchang Brothers, the elder Tchang being considered the more clever potter. His glaze was beautifully crackled and had the appearance of fish roe. He made also vases of the color of rice and pale blue. The younger brother made vases of the same colors but not crackled. The moonlight color (*clair de lune*) may be ascribed to the Sung period; also a violet color which was highly prized.

In the period of King-te (A. D. 1004 to 1007), a date mark appears for the first time, the Emperor having ordered the four words, "King-te-wien-tchi" (made in the period of King-te), to be inscribed underneath on pieces made for the palace.

Between A. D. 1107 and 1117 a porcelain manufactory was established which made the famous vases for the magistrates, called Kouan-yao. They were thin, of different shades of blue and green; the upper rim was brown and the foot the color of iron. In that same period lived two clever artists, father and daughter, by the name of Chou, the daughter (La belle Chou) surpassing the father in workmanship and ornamentation. Their productions of whatever color sold almost as high as the porcelains of Tchang, the elder.

From that time to the Ming dynasty a number of potters are spoken of as making clever imitation of the works of the old masters. But there was a tax put upon all porcelains not made for the use of the Palace and this prevented the industry from flourishing.

With the Ming dynasty (A. D. 1368 to 1648), the manufacture of porcelain increased enormously. Modern collectors search continually for pieces of the best periods of that epoch, and they figure in all important collections. In 1369 the famous manufactory of King-te-tchin was founded. It is described by Pere d'Entrecolles, the Jesuit Missionary, in his letters written from 1712 to 1722, and was unfortunately destroyed during the Tai-ping rebellion. Egg shell porcelain is mentioned at the

beginning of the XV century, in white, with decoration. During the Siouen-te period (A. D. 1426-1435), the beautiful dark blue appeared for the first time, and a brilliant red, obtained by crushing a precious stone brought from the West, was also much valued. At the end of the XV century, the dark blue having disappeared, owing to the failure of the supply, the polychrome painting was brought to a high degree of excellence. In the period of Tching-te (A. D. 1506 to 1521), cobalt blue was brought from the West through Arabia, and although costing more than its weight in gold, was freely used to produce a dark blue like that of Sioun-te.

During the first part of the XVI century, the porcelain is characterized by the fine deep colors used, notably cobalt blue, brilliant red, yellow, violet and bluish green, forming five colors on a white ground. From 1567 to 1619 the Ming porcelain attained its highest degree of excellence, many potters being famous for their imitations of old specimens so perfect that no expert could tell the difference, fabulous prices being sometimes paid for a small piece. During this period the celebrated Lang-yao porcelain (ox blood or *sang de boeuf* of the French), was made for the first time by a family of potters named Lang.

The last periods of the Ming dynasty were so much disturbed by wars and rebellions that the kilns fell into neglect, and it is only under the second Emperor of the Mantchu dynasty, Kang-he, that the industry revived wonderfully. This Khang-he period (A. D. 1661 to 1722, also called Khang-si) is the most interesting to collectors. Most of its white paste is purer and clearer than that of any other period, its blue and white porcelain having never been surpassed. Several new colors were introduced which we will mention further on, when we describe the single color glazes. In overglaze decoration, the Khang-he period is remarkable for the lustrous green enamel produced by oxide of copper, the transparency and brilliancy of which are inimitable.

In the Yung-tching period (A. D. 1723 to 1735) the painters attracted by the fine tone effect of chloride of gold carmine, replaced the green decoration of the preceding period by the free use of pink enamel. The successive predominance of these two colors has induced Jacquemart to group them in two classes, the "*famille verte*" and the "*famille rose*."

The fourth Emperor, Chien-Lung (A. D. 1736 to 1795), protected the ceramic industry with royal munificence and during that period a great quantity of fine porcelain was made.

Later manufacturers seem to have diminished in excellence, the Tai-ping rebellion interfering very much with the production. Modern works do not deserve a special mention,

but buyers must guard against the clever imitation of old specimens, as Chinese have at all times been in the habit of copying the works of their predecessors. Thus the periods of production which are of great interest to collectors are the Ming dynasty (A. D. 1368-1648), especially the best periods of the XV, XVI and beginning of the XVII century; the Khang-he period (A. D. 1661-1722); the Yung-tching period (A. D. 1723-1735); the Chien-Lung period (A. D. 1736-1795). Marks of these periods add greatly to the value of the porcelain when genuine. These marks are given in Chaffers and in the works of Theodor Grasse and others.

First among old Chinese specimens interesting to collectors is the hard blue and white porcelain, especially that of the Khang-he period. The cobalt blue, according to Pere d'Entrecolles, was applied to the unbaked paste, which was glazed and then fired at a high temperature for 24 hours. The purer the paste and the blue, the more valued the piece is. Some collectors prefer the porcelain to be somewhat off color, thinking that a greenish tint shows a greater age than the pure white. Some pieces of old blue and white were made of a softer body and are very much appreciated by connoisseurs who understand this rare and special ware.

It is not uncommon for a fine piece of old blue and white to sell for many thousand dollars. Last spring at the Oestler sale in New York, a tall slender vase, 24 inches high, decorated with conventional lotus, each flower displaying the cup-shaped fruit studded with seeds in the midst of petals, a perfect specimen of the best Khang-he blue and white, sold for \$3,250.



HAWTHORN GINGER JAR WITH ORIGINAL COVER
BLUE AND WHITE (Khang-he)
FROM THE "GARLAND COLLECTION"

The illustration which accompanies this article is the photograph of a Ginger Jar with original cover, from the Garland collection in the Metropolitan Museum of New York. The decoration is the Hawthorn blossom, very much used on this blue and white ware. The paste is hard and of purest texture, well suited to the unusually deep and vivid cobalt blue, and it is one of the most valuable specimens in existence. These Ginger Jars figure in all collections, but the original cover has seldom been preserved and is generally replaced by a carved teak wood cover. In the Oestler sale the Hawthorn Jars with teak wood stands and covers sold from \$125 to \$400, none of them being an exceptional specimen.

Next to the blue and white and of as much interest to collectors are the single color glazes with their infinite variety

of beautiful shades. Among the best known are peach blow, *sang de boeuf*, *sang de poulet* (chicken or pigeon blood), crushed strawberry, ruby red, liver red (derived from oxide of copper), coral red, salamander red (both derived from oxide of iron), rose d'or, pink, lavender, violet, lilac, moonlight blue (*clair de lune*), sky blue, robin's egg blue, sapphire blue, Mazarin or powder blue, royal blue, turquoise blue, celadon green, sea green, pea green, camelia leaf green, pistache green, peacock green, snake skin green, apple green, tea leaf green, tea dust green, raven's wing black, mirror black, grey, orange, brown, *café au lait*, rice color, straw color, mustard yellow, lemon yellow, imperial yellow, ivory white, &c.

Although it is probable that in some cases the color was applied before the glaze, most generally it was mixed with the glaze, hence the name of single color glazes. Some of the color effects thus obtained by the Chinese have never been surpassed or equalled, and the secret of many of these glazes is entirely lost. The modern potter who would be able to reproduce the wonderful old *sang de boeuf* of the Chinese would undoubtedly sell his ware at very high figures. The same thing may be said of other reds, coral, liver, &c., and of the inimitable black. Pere d'Entrecolles, having visited the King-te-chin potteries at the best time of the Khang-he period, might have given us valuable information had he been a potter instead of a Jesuit Missionary. Unfortunately his explanations lack precision and chemical knowledge. For instance, speaking of the red glazes, he simply says: "The red is applied by mixing it with the ordinary glaze and a glaze made of a white stone." It is well known that oxide of copper, when fired in contact with air, fires green, but if absolutely protected from contact with air (a most difficult thing to do), will fire deep red. We cannot say whether the Chinese obtained their beautiful crimson reds by a special firing process or by a special color and glaze mixture.

Among the black glazes most esteemed by connoisseurs are the XV, XVI and XVII century porcelains with a black ground and decoration overglaze in transparent enamels. The predominating decoration is the Hawthorn blossom, whence they are often called "black hawthorn porcelain." It seems that the dull black glaze was obtained from the oxides of manganese, cobalt and copper mixed with white lead and the brilliant iridescent black from the oxides of manganese and cobalt with a mixture of uranite and ochre. The firing of the black glaze upon the paste taxed the utmost skill of the ancient Keramists and their productions remain to-day unrivaled.

In the Oestler sale, we noticed the following prices:

Lang-yao Vase, <i>Sang de boeuf</i> , 17 in. high (Khang-he),	- - -	\$900
Lang-yao Flower Pot, <i>Sang de boeuf</i> , rim and foot crackled rice color, 7x9½ in. (Khang-he),	- - -	600
Galipot Vase, Coral Red, 5¼ in. high (Yung-tching)	- - -	520
Bottle, Mazarin Blue, 22 in. high (Chien-Lung),	- - -	400
Melon-shape Vase, Emerald Green, minute crackle, 9 in. (Khang-he),	- - -	430
Amphora Vase, <i>Clair de lune</i> , 6 in. high (Khang-he)	- - -	390
Vase, Sea Green, 20 in. high (Chien-Lung),	- - -	375

The *soufflé* glaze, generally in powder blue, pink or carmine red, was obtained in the following way, according to Pere d'Entrecolles: "The color made of the proper consistency is placed in a tube, one end of which is covered with a close gauze. By blowing through the other end little drops filled with air are precipitated upon the ware. These burst when coming in contact with its sides and reduce themselves into little contiguous circles, forming a net work like the finest lace. When these pieces are successful, which is very seldom, they are highly prized and command a large price." When the drops do not burst, they form little veins which run half

melted into the glaze. Hence results a peculiar decoration called *jasper*.

The soufflé process was used to tint the border on the underside of the plates of the Yung-tching period, well known to collectors as "Rose-back" plates, the surface being then decorated overglaze with brilliant enamels, the rose tint predominating (*famille rose*).

We must also mention among the most valuable old Chinese porcelains the beautiful white ware with incised or pierced and reticulated ornamentation. The latter was made by piercing or cutting out the design in the body of the porcelain and filling in the apertures with glaze, leaving them semi-transparent.

The designs are sometimes dragons, leaves or flowers, but oftener a fret or star diaper. At the Oestler sale a lace work white bowl, pierced with floral design, sold for \$400, and a very small soft paste vase, of ivory white glaze, with palm tree decoration etched in the paste, brought \$200.

It is worthy of notice that the Chinese porcelains which are most eagerly sought after and command the highest prices are those of the most sober and simple decoration, the blue and white, the pure white incised or perforated, and the single color pieces without any design. However interesting in workmanship, the overglaze pieces, so often overloaded with decoration, do not give the same artistic satisfaction and do not bring as high prices as these simple pieces of wonderful color and fine texture, the color or the design only emphasizing the beauty of the shape and the purity of the paste. There is in this fact a lesson for our decorators.



BOTTLE—Sky Blue Souffle Ground
Medallions—Underglaze Cobalt
Blue on White (Khang-he)

STUDY OF DOUBLE VIOLETS (Supplement)

Marshal Fry, Jr.

USE a mixture of two parts of Royal Purple to one of Banding Blue for the darks of prominent flowers, and Banding Blue for half-tones, leaving the white china for lights. For the dark purple under the large cluster use Royal Purple mixed with Black, and also some of the beautiful new color, Aztec Blue. Paint in the leaves with Black (mixed with Royal Green) and Brown Green. Get the leaves and a bit of the background going, and then paint the flowers into the wet color, and it will be easier to make soft edges. For the light parts of the background Royal Purple, Copenhagen Blue and Albert Yellow are used. Keep the first painting very simple and crisp, leaving plenty of lights, and think little about values of light and shade. Washes of the color in the second and third painting will bring everything together, putting the different parts in their proper places.

After firing, wash Banding Blue over the prominent flowers, and accent with Aztec Blue. Paint the latter color moderately thick over the dark purple under the large cluster, using a pale wash of Albert Yellow over the light lavender tint in the background, Yellow Brown over the Albert Yellow, and a wash of Deep Blue Green at the top. A wash of Moss Green over the leaves will give brilliancy if the study is being painted on French or German china, but if Belleek is used Apple Green, mixed with Albert Yellow, should be substi-

tuted. The third painting consists of washes of color and general finishing, using much the same colors as in the second painting. A faint flush of carnation over part of the light portions of the background will give warmth.

TREATMENT OF SAME IN WATER COLORS

Rhoda Holmes Nicholls

Although the study of violets at first impresses one as a beautiful piece of color and quality, the student must not forget that the most careful study of form is carried through the picture, and although vague in places it is nevertheless full of the character of the flower. Whatman's 70-lb. No. 1 water color paper is the best for this purpose placed either on wet blotting paper or else stretched and a very large brush used. The quality in the background of the picture can only be obtained by using an abundance of water, and the effect will be increased by using a bristle brush and rubbing the color into the paper. One color should be broken into another while it is still wet. To sponge it and work into it again will also help to give the desired quality. The colors used are Cadmium, Cobalt Blue, Rose Madder and Antwerp Blue. Into the damp background the violets should be drawn, the outline being added as the colors dry, so as to give sharpness. The same directions apply to the big bunch. The greens to use for the leaves are Burnt Sienna and Antwerp Blue, in the dark corner Brown Madder should be added. For the violets Antwerp Blue and Alizarin Crimson are the predominating colors. Whether the group is used just in the form given here or whether the composition is changed, the idea of the group should be retained, keeping the masses as here presented.

TREATMENT OF PLATE DESIGN

Anna B. Leonard

THIS design may be carried out either in flat colors, enamels, or lustres. If in flat colors outline the design first in black, to which has been added enough German Pompadour red to give the black a warmer tone. The dark band on the extreme edge is a rich red, Lacroix Capucine Red and a touch of German Pompadour, with $\frac{1}{6}$ flux. The lighter bands are of gold. The poppies are painted in a flat tone (no shading) of Capucine Red and Pompadour Red, with a few gold touches in the center. The stems and leaves (which should be darker than the stems), are painted in flat washes of Apple Green, to which has been added a touch of Mixing Yellow and a little Brown Green. The buds are painted in Apple Green and Mixing Yellow, a little lighter at the top. The lighter scrolls (or swirls) may be painted in pale green or gold. A faint yellow or ivory background would give a warmer effect to the design. On either side of gold bands there should be the dark outline.

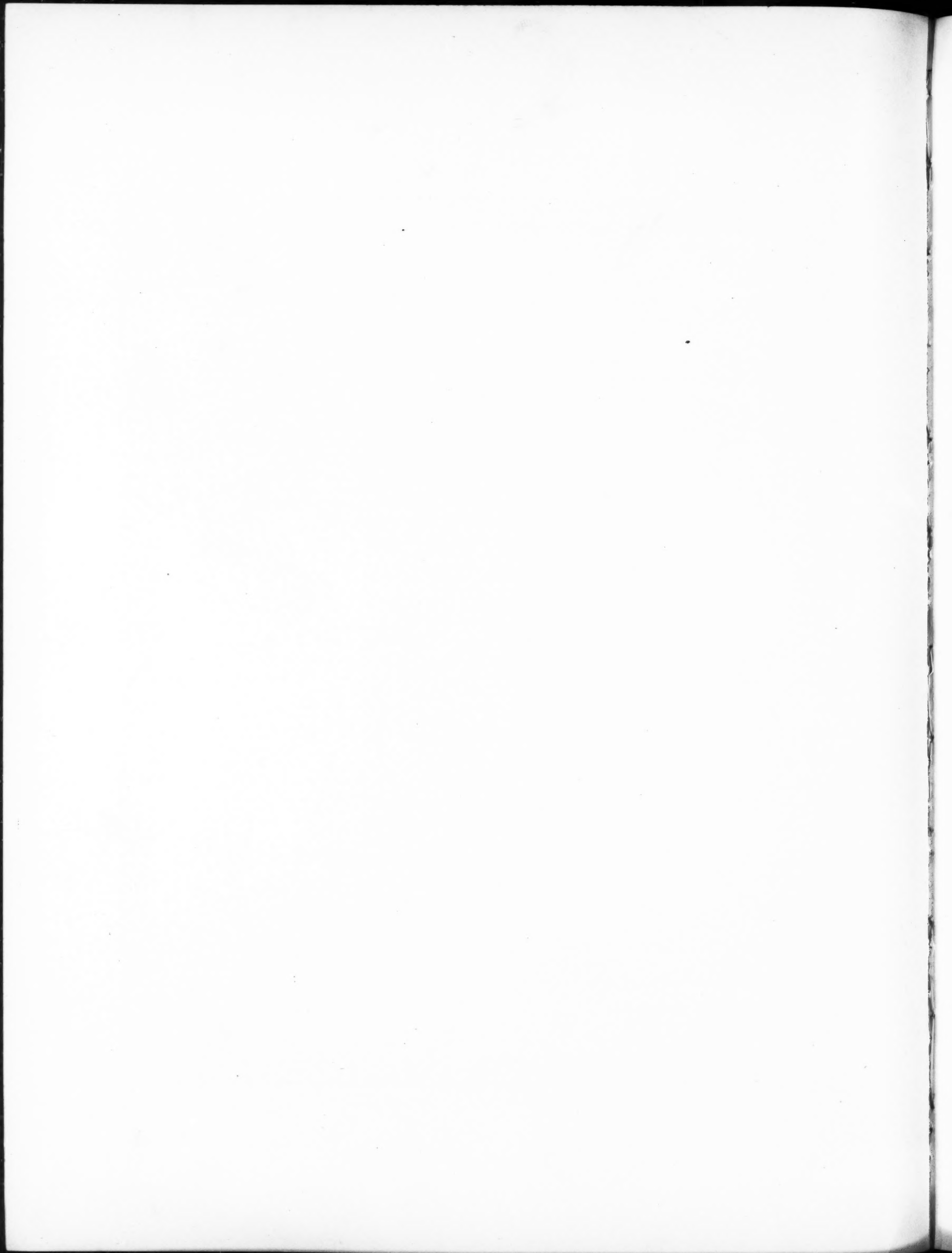
To carry out the design in lustre, obtain a red color for the poppies by first painting them in Ruby lustre, and then a coat of Orange lustre over that in the second firing for the leaves, stems and buds, use light green lustre twice and then a tint of light yellow lustre over the whole design (excepting poppies) for the second fire. Of course the design must be outlined in something dark (black with red in it). There may be a band on the extreme edge of gold, with wider bands in dark green lustre. The swirls should be in gold, which may be painted successfully over the unfired lustre.

To use flat enamels, a charming effect may be obtained by using yellow enamel for the poppies with pale green centres,



DOUBLE VIOLETS—MARSHAL FRY
KERAMIC STUDIO PUBLISHING CO.

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NOVEMBER SUPPLEMENT



pale green, stems, leaves and buds, with swirls of gold or Brown Green. Use a dark blue band on the outer rim, with dark green bands for the wider bands. Of course the design must have the dark outline first. The enamels must be flatly painted. To obtain dark blue enamel use Lacroix Dark Blue,

with a touch of Ruby Purple and a touch of black, add about $\frac{1}{8}$ Aufsetzweis. For light green, use Apple Green for a body and into this mix yellow for mixing and a little black. If a darker effect is desired add to this a tone of Chrome Green 3 B, Silver Yellow and Brown Green with $\frac{1}{8}$ Aufsetzweis.

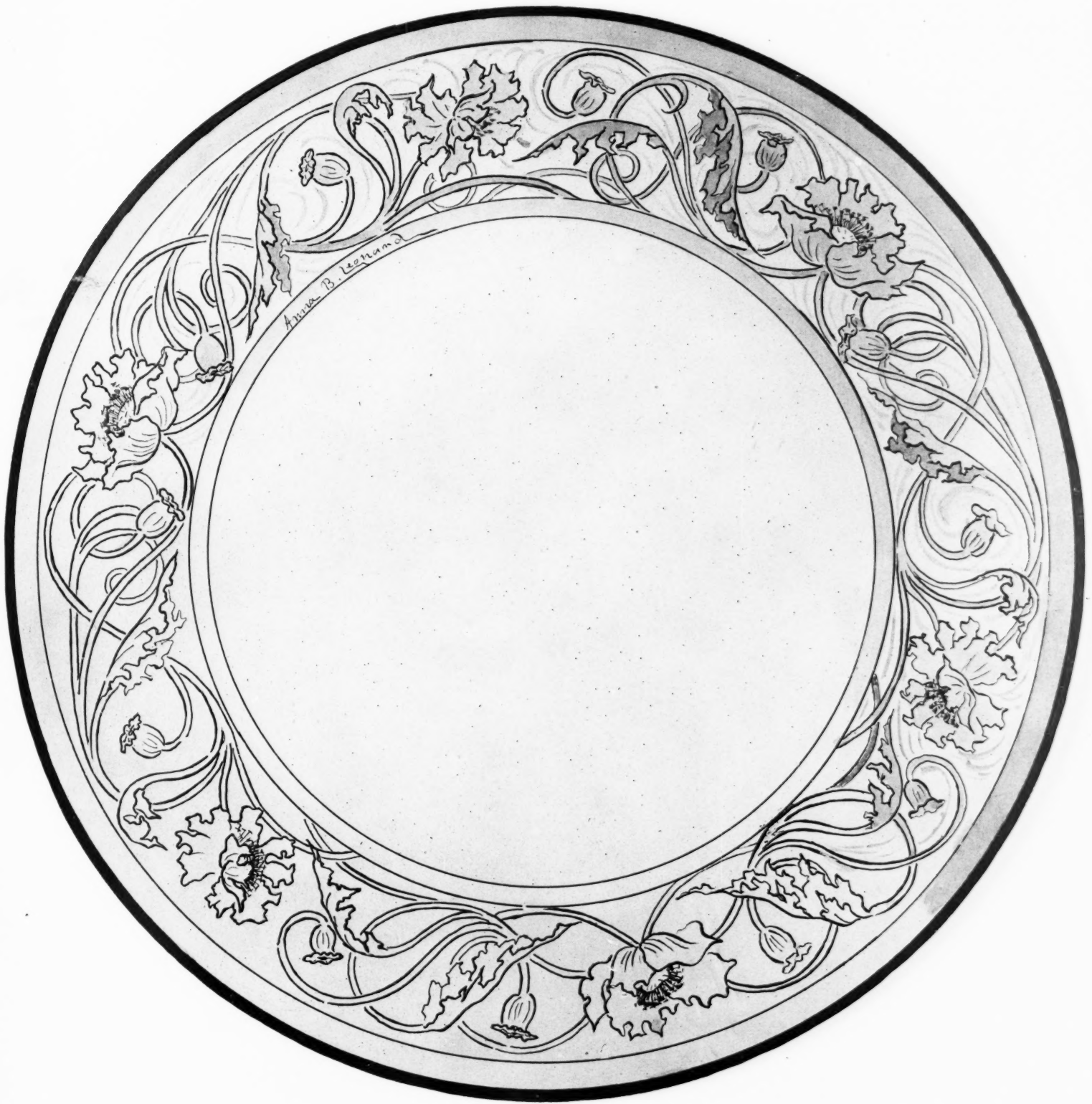


PLATE DESIGN—ANNA B. LEONARD

KERAMIC STUDIO

ROYAL WORCESTER MARKS

[FROM "POTTERY MARKS," BY JERVIS.]



THE Royal Worcester manufactory was founded by Dr. Wall in 1751. He died in 1776 and the business was sold to Flight, the company's London agent, in 1783. It was conducted by his two sons, John and Joseph, until 1792.

Royal warrant granted by George III, 1788; Flight and Barr, 1793-1707; Barr, Flight & Barr, 1807-1840; united to Chamberlains 1840 as a joint stock company, dissolved in 1848; 1850 W. H. Kerr admitted partner; 1852 to 1862, W. H. Kerr & R. W. Binns; 1862, present stock company formed.

The crescent is the true Worcester mark. It was taken from one of the quarterings in the Warmstry arms. This mark is found from 1752 to 1800. The *W* is found on a great variety of patterns of early date, also the square marks. These latter are freely forged at the present day.

The Chinese and Japanese marks are found on wares with those patterns; sometimes with the addition of the crescent or *W*.

The imitations of Dresden marks were not confined strictly to that style of decoration, appearing sometimes on plain printed ware. The letters R. T. appear on black transfer prints between 1756 and 1774. Flight impressed, 1783 to 1791, in blue underglaze, same period; with crown above and crescent below, made for the Duke of Clarence. Flight and Barr, from 1793 to 1840, Chamberlain's, from 1798 to 1804, Chamberlain's Worcester, etc., (printed from 1814 to 1851). The circle with four W's, from 1852 to 1862. K. & B. used on special pieces. The circle surmounted with a crown is the mark used by the present company. Since 1862 the shield with G. & Co. is for George Grainger & Co.; since 1889 owned and operated by the Worcester Porcelain Co.



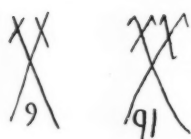
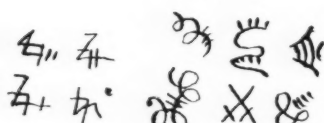
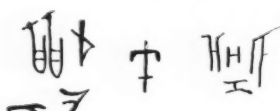
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SILVER.

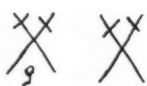
Silver is one of the few opaque lustres and it can be made, like charity, to cover a multitude of sins. If you have a bad tinting on a border, silver over it will come out with a pretty frosted effect and then you can combine it with raised gold and enamels in a conventional design.

Many colors can be used with good effect over silver, of these, green, ruby, and violet are most pleasing. Used on the plain white china the effect is like old fashioned silver lustre, very bright and shiny.

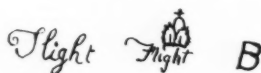
Platinum is very similar.



R1 Worcester RI



FLIGHTS



Flight & Barr.

Flight Barr & Barr FBB

TREATMENT OF PYROGRAPHY PANEL

A. G. Marshall

THIS panel is the left hand one of three to be used in an overmantel. The central panel was published in September, and the directions for treatment given with that will apply to this in general. If the figure is done in colors a gray cloudy

sky, rather light, with one or two touches of blue will be appropriate. Water greenish gray-blue with some of the sky tints reflected. Platform dull yellow gray. Flesh lighter and warmer than the first figure, it being in the open light. Very flat modeling. Outline to correspond with and make the color scheme to harmonize with the other figure, but do not repeat the color of cloth and hair.

Flight & Barr
Worcester
Manufacturers to their
Majesties

BARR FLIGHT & BARR
Royal Porcelain Works
WORCESTER
London House
New Coventry Street

BFB

Chamberlain's

Chamberlain's
Worcester
No. 63, Piccadilly,
London.

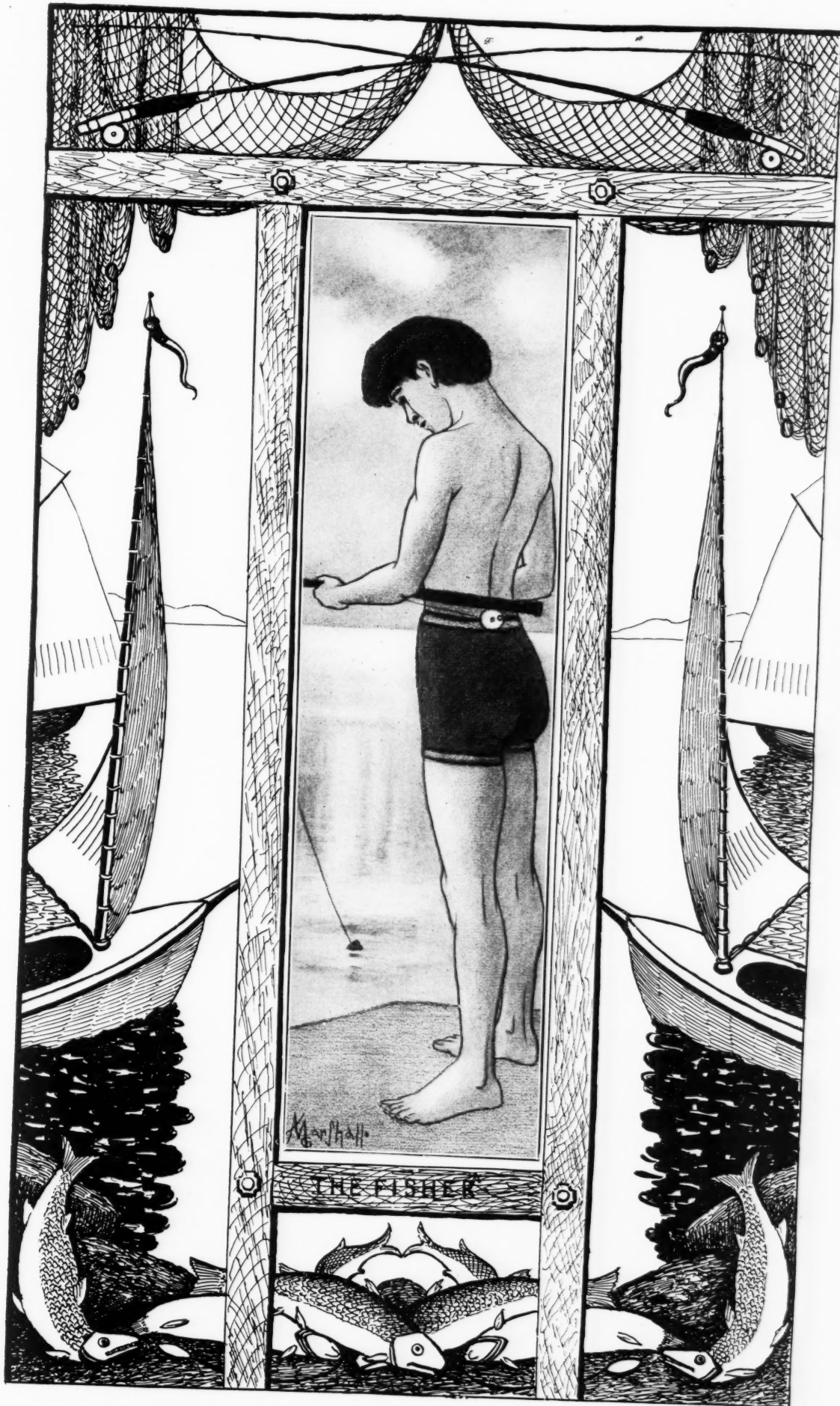
Chamberlain's
Regent China,
Worcester
No. 155,
New Bond Street
London.

Chamberlain's
Worcester
No. 155,
New Bond Street, London.
Royal Porcelain Manufacturers.

CHAMBERLAIN & CO.
WORCESTER
155 NEW BOND ST.,
& No. 1,
COVENTRY ST.,
LONDON.

Chamberlain & Co Worcester
CHAMBERLAIN'S.





THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

For further particulars, address Ceramic Studio Publishing Co.

p. c.—perfect condition.	rep.—repaired.
g. c.—good condition.	cr.—cracked.
f. c.—fair condition.	ch.—chipped (state number of chips).
p. g.—perfect glaze or color.	sm. ch.—small chips (use only for very small chips which do not spoil the piece).
g. g.—good glaze or color.	br. x.—broken, piece missing.
f. g.—fair glaze or color.	br. o.—broken, can be repaired.
b. g.—bad glaze or color.	
scr.—scratched.	

STAFFORDSHIRE

Merchants' Exchange Fire, brown plate, 9-inch, g. c.,	\$20.00
Erie Canal, plate, Dewitt Clinton, 8¾-inch, slight crack in edge,	20 00
States pattern, dark blue plate, 10½-inch, p. c. and g.,	18.00
Landing of Lafayette, dark blue plate, 10-inch, p. c. and g.,	15.00
LaFayette Landing, plate, 9-inch, g. c.,	7.50
Millenium plate, blue, 7-inch, g. c.,	5.00
Shannondale Springs, pink plate, 8-inch, p. c.,	3 00
Little Boy Blue platter, 15x12, g. c. but scr.,	10.00
Lafayette at Tomb of Franklin bowl, 13-inch, p. c. and g.,	16.00
Six English Lake, light blue soup plates, and comport, p. c. and g., lot,	10.00
Light blue plate, 10-inch, Chinese design, g. c.,	.75
Blue plate, 5-inch (wild roses), g. c.,	1.00
Caledonian plate, Scottish landscape border, Highlander in center black, Adams imprinted, 10½-inch, p. c. and g.,	2.00

LUSTRES

Silver lustre sugar bowl and creamer, g. c.,	10.00
Silver lustre sugar bowl and creamer, rep.,	8.00
Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, g. c.,	5.00
Copper lustre mug, 4-inch blue band, raised mythological figures, g. c.,	2.00

MISCELLANEOUS

Sportive Innocence pitcher, 7¾-inch, cracked, rep.,	10 00
Orange and gold Davenport plate, 6-inch, g. c.,	1.25
Delft blue and white plate, 9 inch, floral decoration, g. c.,	1.50
Dutch Delft plate, blue and white, 8-inch, g. c.,	1.50
Lowestoft cup and saucer, gold vine decoration, g. c.,	3.00
Leeds gravy dish, green band, g. c.,	1.50
Dark blue shallow vegetable dish, unique design, landscape center, palm border, unmarked, reputed to be Plymouth,	4 00

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

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SUMMER SAUNTERINGS FOR CHINA

THERE is a widespread belief that all one has to do is to walk up to the house of a well-to-do farmer and find a mine of old china stored away in some back cupboard, unvalued and forgotten by the inmates of the farm house. If this were ever true, it certainly is not so now, for continued inquiry and persistent collectors have long ago changed conditions. Not only have the most desirable specimens been found and appropriated, but the country folk themselves have learned to place values upon their treasures, often of a fictitious kind. One learns to conceal the knowledge which makes the remark "This is a hundred years old" a fable, when the potter's mark on the bottom of the blue plate proves how easily fables grow. A violet colored plate bearing a long record (?) was kept in one family for sentiment's sake, so many dear ancestors had eaten from it. It was not necessary to shatter this belief when I found a comparatively recent and registered mark upon the base. Sentiment in New England is not abundant enough to be rudely handled by a hard hearted collector. The blue dishes once so common have met a natural fate, and what are left are usually marred and discolored. Now and then a cross-road gives up a ghost of former days in the form of a tea-set or odd pieces retained with care because it belonged to "my mother."

My search this past summer was rewarded by some fine specimens of silver and copper lustre, and some rare pieces of cream ware. One beautiful Wedgwood jug or pitcher may



WEDGWOOD PITCHER. LEED'S FLOWER HOLDER.
DESSERT DISH OF QUEEN'S WARE.

have been modeled by Wedgwood himself. It is particularly graceful in outline, pure in cream tint, and its only decoration is a brown line upon the brim and handle. It is marked Wedgwood, imprinted in small capitals and probably dates earlier than 1770.

A unique flowerholder of Leed's ware also rewarded my research. Its decorations are dainty and it is as light as china. We remembered, however, that no china was made at Leeds. This often excludes decorated pieces of china which otherwise might seem to belong with Leed's specimens. I once bought a memorial cup in England, sold to me as Leed's. It is *china* and a fine piece commemorative of the death of Princess Charlotte. As the princess died in 1816, it must have had its origin at that time. With the words "In Memory of the Princess Charlotte" is a picture in beautiful print of the mausoleum in St. George's Chapel, Windsor.

A perforated cream ware dessert dish in two pieces has just come into my possession. The paste is not so fine in quality as the Wedgwood jug, yet it is a good specimen of queen's ware though unmarked. It is very well preserved and fine in design though it may never have seen Etruria.

In driving by an old but thrifty looking farm this summer I saw upon the piazza of the house an old wash pitcher which furnished me an excuse to make an inquiry. I had a lonely wash bowl which needed a companion, so I cautiously asked of the Yankee farmer who stood at the door whether he knew of a pitcher anywhere such as I needed. With a twinkle of his eye he said, quite graciously: "I do not; we are quite fond of antiques ourselves." So the spirit of the antiquarian has been revived and the once disperser has become a gatherer.

Sometimes an auction notice is posted at the village store and one may find amusement at the sale, but old furniture of an inferior quality and farm implements are usually sold, while anything the collector desires has been reserved by the family.

At the death of an elderly maiden this summer a niece came from a neighboring town and sent word to the cottagers that there was to be a private sale. Old furniture, braided rugs and bed quilts were the chief articles to be disposed of. I found a few pieces of Lowestoft, some old glass and a broken pink lustre tea-service upon a round table in the best room.

Going into the kitchen to look at some old splint bottom chairs, I espied a copper lustre pitcher filled with China asters. Inquiring if it was for sale, the reply was that the figure decorations were worn off, but perhaps it might answer for flowers although of no value. It was a beautiful color specimen and is now in my possession. I have become much interested in the variety of decoration combined with copper lustre. In the group given there are raised floral and figure decorations upon colored bands; design modeled in the clay and covered with lustre, giving the same effect as in metal *repoussé* work; and conventional designs upon a band resembling enamel work on metal. A good specimen of this last style of decoration is upon the goblet in the group illustrated.

The little cup has a dark blue band flecked with gold. I have a good reproduction of the same design but the lustre is very inferior, having become rough in the firing.



GROUP OF COPPER LUSTRE.

So do these bits of family history fall into the hands of the Philistine. After all many of the best pieces of old porcelain gravitate to the city and can be found in the various curiosity shops. Some out of the way places in England form good hunting ground, and you can usually find an honest man, though he may be ignorant of important details, who will furnish you with fair specimens at just prices. The real pleasure of country searching is fast losing its charm, for where things are still retained you make little progress, and it is always a disappointment to find some one has forestalled you.

CARRIE STOW-WAIT.

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Mr. Edwin Atlee Barber, author of *Pottery and Porcelain of the United States*, *Anglo-American Pottery, &c.*, and our contributor to Collector Department, will issue in November another book which will be invaluable to Collectors. "American Glassware, Old and New, a sketch of the Glass Industry in the United States and a Manual for Collectors of Historical Bottles." Price, \$1.00 per copy.

The attention of Collectors has been very much attracted lately to those curious old bottles and flasks which bear relief designs of the American Eagle, old time railroad cars and portraits of well known patriots, Washington, Franklin, Lafayette, Jackson, Taylor. This Manual will list and design all of these designs that are known. It is the result of several years' investigation and study. If you wish to subscribe, address Edwin A. Barber, West Chester, Pa.

AN OLD PENNSYLVANIA POTTER—DAVID SPINNER.

[CONTINUED.]

A similar pie plate shows a lady on a red horse, attended by a continental soldier on a piebald charger. A green tree at the right adds variety to the coloring, while little figures of hearts in the border lend a sentimental suggestiveness to the central scene.



The same suspended hearts appear in the next design which consists of a lady in an old-time, flower-decorated gown and stays, standing in the attitude of addressing a Continental officer. From the woman's mouth issues an inscription in German, which, interpreted, would read, "Thou art to me a loving man," etc. The gentleman stands in an easy attitude with one hand thrust in his pocket and the other raised to his military hat.



One of the most interesting of these old designs is a representation of a pair of musicians, a drummer and fifer, in Continental uniforms. We almost instinctively look for the inscribed title "Yankee Doodle," so suggestive is the device. At either side is a conventionalized flower, probably intended for the *fuchsia*, which also appears in the "Lady Okle" and the inscription piece above figured. The *tulip* and the *fuchsia*

were extensively cultivated by the Pennsylvania Germans and frequently appeared on their decorated pottery.



Mr. Spinner executed a number of pie plate designs, which, while complete in themselves, could be combined to form a single design. Two of the very plates above figured were so designed, and I am informed by one of the descendants of the maker, from whom these pieces were procured, that they always stood together on the mantel of the old home, where they were preserved for many years. By covering the fore part of the horse on the deer plate with the corresponding portion of the lady's steed in the second design, we obtain the complete representation of an old time deer hunt. This is a most interesting illustration of a curious conceit, and it is remarkable that the two portions of the design should still be preserved together after this lapse of almost a century.



We cannot fix the exact period of manufacture of these undated specimens. They were undoubtedly produced previous to the year 1811, and go back probably to the last century, not necessarily so far as the period of the Revolutionary war, since these old potters frequently used such patriotic subjects down well into the present century, as, for example, a figure of General Washington on horseback, which has been found bearing various dates, ranging from 1805 to 1847.

Many collectors of American wares have of late turned their attention to these curious old pie plates, but by far the most extensive and valuable series of Pennsylvania German "Slip-Decorated" and "Sgraffito" pieces is owned by the Pennsylvania Museum and School of Industrial Art, of Philadelphia, which consists of upwards of one hundred well

authenticated examples of pie plates, jars, dishes and other things, including the most elaborately ornamented and interesting utensils which have yet been discovered.

EDWIN ATLEE BARBER.

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.

A. M. E.—To clean old oil paintings, rub the surface with a raw potato, then use luke warm soapy water, using a good, pure soap, dry with a cloth that is free from lint, this is the best method of cleaning. Then a thin coat of picture varnish will bring out the color better, but do not apply until thoroughly dry. Ask any questions you wish about glass and lustre and we will answer in KERAMIC STUDIO. Yes, you can go over a painted and fired vase with lustre of any color, but the effect after firing would be somewhat matt. Rose color will not take lustre well.

X. Y. Z.—Always read the answers to correspondents and you will find most of the questions you wish to ask already answered. We have already given a formula for china painting medium. Six parts of copaiba to one of clove, mix colors with this and use spirits of turpentine in brush. We have never heard of powder water colors, but if you mean the water colors in cakes or pans, they are considered by some better than the tube colors.

O. M. M.—You will find any of the narrow borders given in historic ornament articles, suitable for table service, carried out in flat colors or lustre with gold outlines. These designs are especially nice for the bread and butter plates. Your monogram will be given with the next lot.

E. A. W.—Aufsetzweis colored with tube or powder colors, for enamel effects, will stand several fires with other enamels, repeated fires are a dangerous experiment, but they might stand two or even three fires if not too hard a fire.

J. C.—See "Kiln Temperatures" below.

B. M.—We have never known before of Fry's Blood Red turning brown in firing. There must have been gas in the kiln or some other color might have gotten into your brush. Have you tried it more than once? When enamel looks cooked it is because it is too fat, either there was too much of the tube oil in it, if you used Aufsetzweis, or you put too much oil with it if in powder. We should advise taking off as much as will scrape off easily and going over it all with fresh enamel, taking care that it is not fat.

M. A. R.—Use lavender oil to thin paste for raised gold work. Articles on tinting and firing can be found in the June, July, '99 and April, 1900, numbers of KERAMIC STUDIO. Underglaze effects are obtained by painting on the biscuit or clay and then glazing—overglaze effects by painting on the finished and glazed surface.

KILN TEMPERATURES

One of our subscribers writes to ask what temperatures we use in muffle kilns. The average firing of china in our house kilns requires about 2,000 degrees Fahrenheit, we sometimes go over that, and for light firing of china or for glass we of course do not go so high. The hard firing in potters' kilns requires a much higher temperature, say between 2,500 and 3,000 degrees Fahrenheit.

Dull heat, 700 degrees Centigrade, 1,292 Fahrenheit.

Cherry heat, 900 degrees Centigrade, 1,652 degrees Fahrenheit.

Orange heat, 1,200 degrees Centigrade, 2,192 degrees Fahrenheit.

White heat, 1,400 degrees Centigrade, 2,552 degrees Fahrenheit.

Potters have small openings in their kilns, through which they withdraw, while the firing is going on, small test pieces of pottery which have been placed in the kiln before firing. They can thus judge when the firing is done. Amateur decorators having no openings in their house kilns are obliged to guess from the color when the firing is done. This is very unsatisfactory, and as the time is not distant when we will have improved house kilns which will allow us not only to do the ordinary overglaze firing, but the underglaze and pottery work, it will be necessary to have a surer way to test temperatures.

It is doubtful if any thermometer can be made which will stand the high kiln temperatures, although a Frenchman has lately manufactured a quartz thermometer, the tube perfectly transparent being filled with melted tin. This thermometer can stand a heat of 1,800 degrees Fahrenheit. The best way would probably be to have small cones of different materials which melt at certain known temperatures. If the kiln is provided with a mica window, allowing one to see the interior of the muffle, it would be easy to watch these cones and stop the firing when they begin to melt.

We quote from a letter of H. J. Caulkins & Co. on this question: "The quartz thermometer you speak of would hardly meet the requirements for our work. Probably for glass and lighter fire pieces it might be useful. It can run up to 1,800 degrees Fahrenheit, but you know we use nearly 2,000 degrees every time we fire, and often run up over that. Our small furnaces go up to 3,000 degrees, so the quartz affair would be play in that heat. However, it would be a good thing if we could have some kind of a heat measuring instrument. As yet we think the cones are the nearest to practical of anything we have had. We are still experimenting with them, and as soon as we are sure of our ground we will let you know all there is to be known in connection with them."